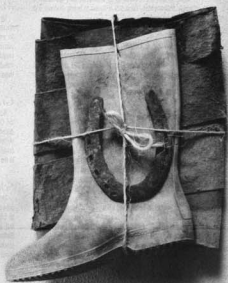


OKLAHOMA ARTS INSTITUTE



Adult Institutes in the Arts

September-October 1991



Visual Arts student enjoys sketching outdoors at Quartz Mountain.

ADULT INSTITUTES IN THE ARTS

The Adult Institutes in the Arts offers short, intensive courses for professional artists, teachers, and serious amateurs in the fields of folk arts, theater, photography, visual arts and writing. Over the past nine years, the Adult Institutes in the Arts has developed a reputation for workshops of excellence. The purpose of each of the three-day institutes is to develop new skills and technical knowledge and to broaden the intellectual horizons of those who attend.

Each weekend, participants attend courses taught by professional artists from around the country. The quality of the faculty, teamed with the various backgrounds of the participants, contributes to an exciting and stimulating educational environment. The intensity and pace of these workshops are unique. These are not seminars characterized by complacency, but three days of hard work and total immersion of one's self into the medium of particular interest.

The Adult Institutes in the Arts provides numerous optional activities to enrich the lives of workshop participants. There are Friday evening chamber music concerts, slide shows, opening and closing symposia, lectures by visiting artists, as well as exhibits in the gallery, video tapes and the Badger Library.

Quartz Mountain, the workshop location, provides a perfect backdrop for those who wish to take an early morning hike or break in a game of tennis. The Lodge indoor pool and sauna are available to help you relax at the end of a long day.

Attending a workshop at Quartz Mountain is to be among friends—people with the same interest and love of the arts as you. Spend a weekend with your colleagues and other art lovers at Quartz Mountain. It could be one of the most important things you do this year—for your career and for yourself.

REGISTRATION INFORMATION

The Participants

The Adult Institutes in the Arts is designed for professional artists, teachers and serious amateurs, 21 years of age or older, who wish to upgrade their skills in the fields of folk arts, theater, photography, visual arts and writing.

Acceptance & Wait Lists

Applicants are accepted upon receipt of application and necessary deposits. A notification of acceptance will be sent at the time of enrollment. This letter will include a class supply list, travel arrangement form, liability release form and balance due.

At course capacity, a waiting list is automatically formed in the order received and applicants are notified as space becomes available.

Deadlines

Although there are no deadlines for application, early application is strongly recommended. Class size is limited to twenty students, and workshops fill quickly.

Workshop Costs

The Application fee is \$325 which includes tuition, double occupancy room in lodge, cabins, or duplexes, meals and a \$25 application and processing fee. Full payment is due seven working days prior to workshop starting date (except for Folk Arts weekend for which full payment is due September 24.)

Refunds & Cancellations

If you are unable to attend a workshop for any reason, please notify the Oklahoma Arts Institute immediately so that your place may be filled by a person from the waiting list.

If you cancel more than seven days from the first day of the workshop, your tuition, minus the application and processing fee, will be refunded. If your cancellation is received after the seven day deadline, and your workshop place not filled, your deposit will be forfeited.

Application and processing fees will only be refunded in the case of the Institute not being able to place a participant in the class of his/her choosing or in the instance that the Institute is forced to cancel a class. The Institute reserves the right to substitute faculty members. In all cases, an attempt is made to inform participants of a faculty change, but time constraints sometimes make it impossible to do so. Participants may withdraw because of a change of instructor, but will not receive a tuition refund.

Arrival and departure

Registration and check-in begins at noon on Thursday. The first class is scheduled for 1:30 PM. All workshops end Sunday at noon. Check-out time is 1:00 PM Sunday.

Housing

All housing accommodations are made through the Oklahoma Arts Institute. Reservations will not be accepted by the lodge. All housing is double occupancy unless a single room is requested for an additional \$75. Single rooms are limited and available on a first come, first served basis.

Cabins and duplexes with kitchen and living room facilities accommodate two to four people. A car is advisable for those seeking cabin or duplex accommodations. For groups of ten or more, dorm facilities will be available on special request.

Meals

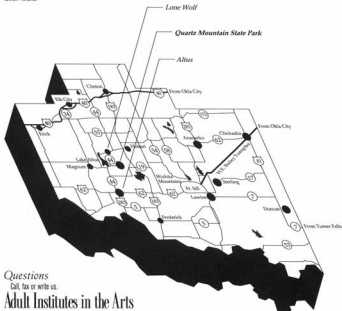
Meals are based on the relationship of proper nutrition to improved mental and physical performance. Meals are served buffet style, except for a seated dinner on Saturday evening and include dinner on Thursday evening, breakfast, lunch and dinner on Friday and Saturday and breakfast on Sunday morning. (Thursday and Sunday lunch are not included, but the dining room will be open for your convenience.) Vegetarian options are available.

Graduate Credit

Workshop participants may earn one graduate credit hour through the College of Fine Arts, University of Oklahoma. Each University department designates specific requirements and assignments for students who wish to receive credit. The University allows a total of two credit hours per individual through participation in the Adult Institutes in the Arts. Enrollment information is available through the Institute.

Scholarships

The Adult Institutes in the Arts Honor Scholarship program is made possible by public grants and contributions from The State Department of Education, foundations, corporations and community businesses that are committed to arts education in Oklahoma public schools. Elementary and secondary public school educators are eligible for scholarships. Scholarships are still available; please contact the Oklahoma Arts Institute for a scholarship application.



Questions

Call, fax or write us.

Adult Institutes in the Arts

P.O. Box 18154
Oklahoma City, OK 73154
(405) 842-0890 phone
(405) 848-4538 fax

Office hours are 8 AM to 5 PM CDT Monday through Friday.

ON THE COVER

"A Lucky Wednesday in March, 1995", Found Objects © Iren Schick

The Sponsoring Organization— Oklahoma Arts Institute

The Oklahoma Arts Institute (OAI) is an organization dedicated to providing programs of excellence in arts education for Oklahoma and the region in order to develop future artists and arts audiences and to enhance the quality of life for all Oklahomans.

Besides the Adult Institutes in the Arts, the Institute sponsors the Oklahoma Summer Arts Institute, a fine arts program for artistically-talented high school students aged 14-18. Both programs are held at Quartz Mountain State Resort. A year-round outreach project, "Moving the Mountain," includes student and faculty exhibitions, a publication program, and production of award-winning documentary films for television.

In addition, the Institute and the State of Oklahoma have embarked upon a capital improvements campaign to construct an Arts Complex at Quartz Mountain that includes five studio pavilions, an outdoor amphitheater, library and performing hall. The purpose of the capital improvements project is to provide a permanent home for the Oklahoma Arts Institute and a conference site for cultural organizations throughout the region.



Nature hikes add to the experience at Quartz Mountain.

ADULT INSTITUTES IN THE ARTS SYMPOSIA

SYMPOSIA is a program developed to enhance the intellectual aspect of the Adult Institutes in the Arts and promote unity within the workshops. Humanities scholars and critics in each discipline act as Moderators/Documentarians and lead each workshop in exploring different topics and themes.

Two panel discussions, on opening and closing days, will be the core of the symposia. Evening presentations by faculty, classroom discussions or dinner conversations may address or further explore the issues presented. In the spring of 1992, a publication of the scholars' writings in response to the Adult Institutes in the Arts will be available to all participants and other interested parties.

All symposia activities, including panel discussions and evening presentations, are open to the public.

MODERATORS AND DOCUMENTARIANS

Folk Arts	Debi Bennett Baton Rouge, LA
Visual Arts	Marti Mayo Houston, TX
Photography	Lynn Stern New York, NY
Theater	Michael Fengold New York, NY
Writing	Mark Shelton Athens, GA



Photographers gather on the pavilion deck for class discussions.

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Llyes Frites, Assistant to the President

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Tableau
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"Martin Hogenstrand"

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"Everett Board"

FOLK ARTS

FOLK ARTS
INSTITUTE
SEPTEMBER 26-29, 1991

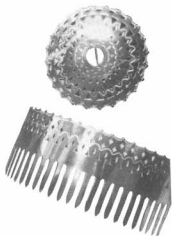
TRADITIONAL SILVERWORK

The students will learn how to make their own punches, chisels, gravers, and stamps. The class will learn how to layout and design brooches and other traditional jewelry (i.e., armbands, roach spreaders, hat bands, gorgets.) Participants will finish at least four tools and two projects. The primary goal of this workshop is to give the student a working knowledge of how to make and use the tools in the traditional manner, yet be creative and new in the rendition of the design elements within this tradition.



DON SECONDINE
Wichita, KS

Don Secondine was born in Nowata, Oklahoma. He received an Associate Arts Degree from Haskell Indian Junior College in 1973. While at Haskell, Secondine studied under the noted Cheyenne artist Dick West (Wah-pah-sah-yah). In 1986, Secondine earned a degree in Painting and Drawing from Kansas University, Lawrence. Painting in oils, gouache and watercolor of traditional Indian themes has won Secondine awards in various shows. Secondine is an avid history buff. The material culture of the Delaware and other woodland tribes are his main interest. The trade silver that became a traditional part of the clothing during the fur trade was taught to him by Ben Stone of Tulsa, Oklahoma. The biggest motivator for Secondine to learn traditional silversmithing was the lack of big brooches for Delaware women to wear with their ceremonial clothes. Secondine lectures on silversmithing, flute construction, the evolution of Native American Art, Delaware culture and history.



GOSPEL SINGING

The workshop will be exhilarating, soul-stirring, foot-tapping, hand-clapping fun as well as intellectually stimulating. The class will focus on gospel history, vocal technique, rhythm, song arranging, improvisation and long meters. Participants need not be great singers, but must have the desire for a new musical experience.



STEVEN ROBERTS
Hayward, CA

Steven Robert's musical journey started on his mother's knee at a very young age. His music apprenticeship took place in church worship services for over 15 years before he was professionally hired as director of music for a large Baptist church. His discography includes over 40 recordings and two Grammy nominated performances. Roberts was the Grand Prize Winner in the American (1982), International (1983), and the Music City Song Festival (1984) Competitions. In addition to these awards, he has conducted gospel music seminars in over 25 states as well as David Morthon and Travis Air Force Bases. In a profile on Roberts, the San Francisco Examiner wrote: "Steven Roberts writes Gospel Music commissioned from above: rich, sweet, inspirational and uncompromising...the gospel chords come to him like visions."

WRITING COWBOY POETRY

The workshop will concentrate on the writing of metered, rhymed poems in the cowboy poetry tradition with some latitude in the course to include free verse if it is the desire of the students. The course will concentrate on the importance of original thought, use of "cowboy" words and vernacular, the polishing of meter and the use of true rhyme. A pre-workshop writing assignment will be given upon enrollment in the workshop or upon request.



WALLACE McRAE
Forsythe, MT

While Wallace McRae is the most honored, and among the most successful contemporary cowboy poets, he is not a "trained writer". Since cowboy poetry is a folk art, his "training" comes from a lifetime of "lookin' at the back end of a cow." The McRae family has been running livestock on Rosebud Creek in Montana for over a hundred years so he represents generations of learning about his subject material. Coupled with his knowledge of his subjects is his lifetime love of poetry and the written and spoken word. McRae has been an invited performer at every Elio, Nevada Cowboy Poetry Gathering. He received the 1989 Montana Governor's Award for the Arts and in 1990, the National Heritage Award from the National Endowment for the Arts. He is a regular performer on the syndicated television program, *THE WEST*. He is the author of three books of cowboy poetry. His fourth book is currently being prepared for publication by Gibbs Smith, Publisher of Layton, Utah. It will be a collection of previously published poems and according to McRae, "a batch of new ones."



CHEROKEE BASKETWEAVING

The workshop will be a hands-on experience where students will receive both written and oral instructions on weaving a double-walled basket, which is the technique used by the Western Cherokees. Students will also receive both written and oral instructions on gathering and processing natural materials for both baskets and dyes as well as a demonstration in dye-making. Each student will be able to construct two medium size baskets during the three day workshop.



MAVIS DOERING
Oklahoma City, OK

Mavis Doering was born in Hominy, Oklahoma. She is a member of the Cherokee Nation of Oklahoma and a descendant of the Ohigwa (beloved women of the Cherokees). She received her education in Oklahoma and California schools. Doering learned the basics of basketweaving from her mother. After taking classes and workshops that were sponsored by the Cherokee Nation in the early 70's, she became a professional basketweaver in 1975. She is a third generation weaver, her grandmother having woven rugs and fabrics on the loom before Oklahoma was a state and her grandfather making chairs and weaving the bottoms of these chairs. During her career she has received many honors and awards including the Oklahoma Governor's Art Award, the Women in Communications Art Award, as well as six first place awards at the Santa Fe Indian Market. A showing of her work was displayed at the House of Representatives Cannon Building. She was selected as a participant in the Smithsonian Folklife Festival and has also had a showing at the National Cowboy Hall of Fame.



KIOWA BEADWORK

After an introductory time to familiarize the class with the materials and process, the students will work with buckskin, natural earth pigments, rawhide and sinew to complete a bag, men's moccasins and women's leggings. Side lectures, discussions, and reference books will allow the class to become familiar with the material culture involved with and used by the Kiowa culture. Participants will be working with sewing materials and will need to wear comfortable clothing.



VANESSA MORGAN
Anadarko, OK

Born in Tempe, Arizona, Vanessa Paskeipope Morgan grew up dancing and taking part in the Kiowa Black Legging Society, the O-Hi-Mah Lodge Society and other ceremonies. Learning the traditional Kiowa art from her grandmother, Ms. Morgan began her work at age eleven. As one of the few traditional Kiowa beadwork artists remaining, her work is truly representative of the tribe's heritage and includes bowcase and quiver sets, shields, dolls, cradleboards, women's dresses and leggings, saddles and moccasins. In 1999 Morgan was selected as one of 13 National Heritage Fellowship Award recipients. She was appointed Goodwill Ambassador by the Governor of Oklahoma in 1986. Her work has been exhibited in the Smithsonian Institute in Washington D.C., the Museum of the American Indian in New York City and the Heard Museum in Phoenix, Arizona. In describing her art, she states: "It gives me an opportunity to introduce my Kiowa people and their heritage to the world. Also, it gives me the chance to honor my grandmother and the teachers before her for all of those hours of toil without recognition...before my time began."



Vanessa Morgan gives instruction in beadwork.

VISUAL ARTS

VISUAL
ARTS INSTITUTE
OCTOBER 3-6, 1991



Drawing techniques are analyzed by students.

BASIC DRAWING

The Basic Drawing workshop will be a representational drawing class exploring a range of approaches (gesture, contour, modeling/shading) using traditional media (pencil, conte crayon, charcoal). Subject matter will include still life, live models and the landscape around Quartz Mountain. Emphasis will be on individual development of a variety of drawing skills the students can use afterward in their work and life.



TOM BERG
Santa Fe, NM

During his twenty-year career, Tom Berg has become well-known in the development of realistic painting and monotype. A native of South Dakota, he studied English and art at the University of Wyoming, receiving a BA in 1966 and an MFA in 1972. Berg's work has been shown extensively throughout the United States. Exhibitions include the Wyoming State Museum; Center for Experimental Photography and Art at Hallwalls, Buffalo, New York, and the Linda Durham Gallery in Santa Fe, New Mexico. Among the collections in which his works are included are the University of Wyoming Museum of Art, the El Paso Museum of Art, Museum of New Mexico, and the Kansas City Art Institute.

PAINTING

In this painting workshop, students will develop four quick and exploratory paintings. The first session will be devoted to observing and understanding the geometric structures of four paintings - one each from the 17th, 18th, 19th and 20th centuries. In each following session, students will develop a painting based on one previously discussed composition. Style may be abstract or figurative. Students should come prepared with four rectangular gessoed canvases or boards - each no less than two feet and no more than four feet in any dimension. Students should also bring an adequate supply of oil or acrylic paint brushes, rags, solvents and mediums. The primary goal of the four sessions will be to gain a deeper understanding of space and composition, to rethink individual compositional habits, and to discover stylistic individuality despite a common format. Students should have a basic understanding of their materials and techniques.



Painter creates image on canvas.



MELISSA MILLER
Austin, TX

Melissa Miller was born in Houston, Texas in 1951. She received a Bachelor of Fine Arts from the University of New Mexico. Miller has been a visiting lecturer and guest at numerous universities throughout the country and recently served as the Meadows Distinguished Visiting Professor at Southern Methodist University. Miller is the recipient of three National Endowment for the Arts Fellowships. Her works can be found in many public collections including the Museum of Modern Art, New York, the Museum of Fine Arts, Houston; the San Francisco Museum of Art; Paine Webber; and The Contemporary Museum, Honolulu. Miller's work has been exhibited in the Whitney Biennial and The Venice Biennale.



Christopher Brown, Visual Arts instructor, critiques portfolios.

THE EDITIONS VARIABLE: MONOTYPE AND ETCHING

The Editions Variable workshop will deal with printmaking that combines an editable unit (the etched plate) with a variable unit (the monotype plate). Using direct etching techniques, and/or drypoint, thematic material will be developed on a metal plate. Proof printing will be done on the intaglio press and monotype elements on glass-glass plates that will elaborate and enrich the etched statement, using several registration methods. Each student will complete a small edition of prints, each copy a unique variant. Previous printmaking experience is not a requirement.



WARRINGTON COLESCOTT Mt. Horeb, WI

Warrington Colescott was born in Oakland, California. He majored in art at the University of California, Berkeley, returning later to take a Masters degree. As a Fulbright Scholar, he worked in printmaking at the Slade School in London. In 1960 Colescott initiated a studio at the University of Wisconsin, Madison in Etching/Intaglio, that became a noted research facility for color printmaking. He was awarded the Leo Stegall Chair Professorship in Art (1979-84), has been a Guggenheim fellow and has received three National Endowment for the Arts grants. His prints have been exhibited in over 50 solo shows, including Associated American Artists gallery, New York, Perimeter Gallery, Chicago; the Milwaukee Art Museum; the Nelson-Atkins Museum of Art, and the Brooklyn Museum. His prints are represented in most major public collections: the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Chicago Art Institute; the Tate Gallery, London; and the Museum of American Art, Washington D.C., to name a few.



Sculpture student applies finishing touches to his work.

SITE SPECIFIC SCULPTURE

This workshop will focus on the issues and problems inherent in site specific sculpture. Participants will receive, prior to the workshop, two site plans from which to choose a project site. Requirements and aims of each site will be included. Projects can be built in either 1/2 inch scale or full scale. Materials will include, but are not limited to, composites, cardboard, wood, found material, and model making materials such as balsa wood, matboard, etc. Participants with specific ideas are asked to bring appropriate materials. Emphasis will be placed upon exploring visual ideas and solutions rather than on the finished object.



PATSY NORVELL New York, NY

Patsy Norvell received a BA in sculpture from Bemington College in 1964 and an MFA from Hunter College in 1970. She has been on the faculties of Columbia University, Hunter College, Queens College, Montclair State College and Rutgers University and has lectured and participated in panels and workshops. She is a recipient of a National Endowment for the Arts grant, has been a visiting artist at the Experimental Glass Workshop, and has acted as consultant and as a member of selection panels for the National Endowment for the Arts, New York State Council on the Arts, and the NJ State Council on the Arts. Norvell was a founding member of AIR Gallery in New York City, the first women's cooperative gallery. Her exhibitions include ten solo shows and numerous group shows including ones at the National Gallery, the Newark Museum, the Cooper-Hewitt Museum, the Norton Gallery of Art, and the Whitney Downtown Museum. Since 1982, her work has focused on site specific public art projects. She currently has completed projects in Bethesda, MD; Los Angeles, CA; Bridgeport, CT; and New Brunswick, NJ.

MIXED MEDIA

Participants will explore the outdoor setting of Quartz Mountain in order to collect collage materials. The class will draw, paint and write to create mixed media pieces that reflect meaning extending beyond the make-up of their individual parts. Participants are encouraged to bring a shoe box full of objects, scraps, trinkets, and otherwise personally meaningful items. Comfortable walking shoes and appropriate outdoor clothing are required.



IREN SCHIO Santa Fe, NM

Iren Schio was born in Zurich, Switzerland in 1952. After studying at the Kunstgewerbeschule Zurich, she traveled throughout southern Europe before coming to America in 1972. Since 1976, she has lived in Santa Fe, New Mexico with her painter husband, Ralph Leon and their son. She works part-time as the art teacher in Little Earth School, a non-profit, intercultural school in Santa Fe. Schio's work has been shown throughout the country and in Europe. She has had many one-person shows and is best known for her collages and assemblages. Schio's philosophy focuses on integrating art into all aspects of life. She believes "Each individual life is nothing unless it reflects universal life." Eugene Ionesco

PHOTOGRAPHY



Photography students gather to critique portfolios.



"Nude, Lake Almadir, 1937", silver print © Cole Weston.

MASTER CLASS: THE NUDE AND THE LANDSCAPE

This workshop is designed to give participants a closer look at the working methods and practices of one of the most influential families in all of American photography, the Westons. Known for his close relationship to his father, Edward, Cole Weston worked with him in the field for many years and was trained in the "craft of the darkroom" at an early age.

Participants will have a rare opportunity to study Edward Weston's original negatives and prints, and view recent work by Cole Weston. The class will take field trips, critique portfolios and join in darkroom demonstrations.

Mr. Weston will conduct sessions covering photography of the natural landscape as well as the nude within the landscape. Students are asked to bring a portfolio of their work comprised of at least five prints. They may use any format from 35mm to 8x10. Mr. Weston will

demonstrate the practice of negative development by inspection using his father's formula of A.B.C. Pyre and later make prints in Anisid developer. The class will then use the same chemistry to produce their own work.



COLE WESTON Carmel, CA

Cole Weston was the fourth and final son of Edward Weston. He received his first camera from his brother, Brett, in 1935 and soon began traveling with and learning photography from his famous father. In 1943, he joined the Navy and became a public relations photographer stationed in Norman, Oklahoma. Following his release, he moved to Los Angeles where he worked for LIFE magazine.

At his father's request, he returned to Carmel, California in 1946 to become his full-time assistant, carrying on with his own photography which concentrated on the Monterey coastline. Following his father's death in 1958, he became Executor of the Edward Weston Estate, which involved making prints from Edward's negatives for sale to collectors worldwide until the negatives were retired in 1988. Over the years, he has continued to travel and lecture on the legacy of this great American family.

Cole Weston's personal work deals primarily with color and has been published widely in such books as the Sierra Club's *Not Man Apart*, Rachel Carson's *The Sea Around Us* and a monograph entitled, *Cole Weston: Eighteen Photographs*. Besides his photography, he has been involved with the theater as both actor and director and has combined an interest in sailing and photography to produce films about his own worldwide voyages.

Today, Weston lives in Carmel where he conducts workshops out of the Three Generations Gallery located in his home at Garapata Beach.

EXPLORING STUDIO STILL LIFE AND BEYOND

This workshop will be concerned with the possibilities of "creating" what is to be photographed as opposed to "finding" it. After a review of student portfolios, there will be a field session to encourage participants to "see" the surprising and potential use of unlikely objects, backgrounds and their combinations.

Some discussion will involve technical issues, but particular attention will be paid to the expressive possibilities of visual imagery. Participants will have the opportunity to make their own constructions to photograph, and the instructor will address individual work and results. A portfolio of personal work is requested and all students should bring cameras (in any format), film (most commonly used) and preferably a tripod.



OLIVIA PARKER Manchester, MA

Olivia Parker is one of the most recognized contemporary photographers exhibiting and teaching today. She was one of the first to become involved with the expressive use of the still life in photography and has received critical acclaim for her printing techniques involving splintering of contact prints and the unusual use of color materials. Her images are comprised of worn objects and bits and pieces of text and printed matter that combine in ethereal ways to create a feeling of the past.

With a degree in the History of Art, Parker began her career as a painter, becoming interested in photography in 1970. Since then, she has had more than eighty one-person shows in the United States and abroad and today her work is represented in virtually every major photographic collection. Portfolios of her work have appeared in *Art News*, *American Photographer*, *Camera*, *Camera Arts*, and *Popular Photography* and there have been three published monographs of her work: *Signs of Life* (Godine, 1978), *Under the Looking Glass* (New York Graphic Society, 1983), and *Weighing The Planets* (New York Graphic Society, 1987).



"Idol, 1991", silver print © Olivia Parker.

PHOTOGRAPHY
INSTITUTE
OCTOBER 10-13, 1991

THE PALLADIO PRINT

This workshop is designed to acquaint participants with the use of Palladio (platinum/palladium) paper and to cover the specific adaptations of the technique necessary to obtain the best prints using this unusual "non-silver" process.

Students will view a historical collection of work in alternative printing processes and proceed to hands-on practice covering the following: films that give the best results, exposure and development of new negatives, exposing and printing on Palladio paper, the control of print contrast and color in development, conversion of existing negatives to enlarged negatives for contact printing and developer/film combinations that produce good prints on both silver and non-silver papers.

The workshop is offered to students with a wide range of skills, from those who have never printed to experienced professionals and will be adjusted to accommodate all levels. Participants are asked to bring cameras (preferably 2 1/4 or larger), a selection of negatives they wish to print and a portfolio of their photographs. A quantity of Palladio Paper will be provided for each student and additional materials may be purchased through the Oklahoma Arts Institute.



ROBERT STEINBERG
Cambridge, MA

Robert J. Steinberg is a photographer and recognized printmaker who lives and works in Cambridge, MA. He is one of the founders of The Palladio Company, directing its research and development. He also writes the Palladio instruction manuals that accompany Palladio products. His personal work has been exhibited internationally and is included in major museums and private collections throughout the United States and Europe.

Working with alternative processes for over twenty years, Steinberg has made everything from 4x5" albumen prints on muslin to 30"x40" paper prints in albumen, salt, cyanotype and platinum. His subjects range from still-lives and architecture to nudes and portraits. He has been published in such diverse magazines as *Camera Arts*, *Modern Photography*, *Cuisine* and *The New Republic*.

PHOTOGRAPHING
PEOPLE

This workshop will cover the diverse aspects of photographing people from the delicate relationship between photographer and subject to the role of non-verbal communication. Participants will study lighting and the use of backdrops in both studio and location settings and will work towards creating their own definitions of "portraiture" exploring various modes of portraying people—from candid to directorial.

The class will spend a day working with the nude, considering the differences in approach and effect between portrait and figure photography. Casanave will also give demonstrations on the use of pinhole photography and techniques for hand tinting prints with oil pastels.

Participants are asked to bring cameras, preferably 35mm, and plenty of high-speed film. A portfolio of 8-10 prints of personal work is also requested.



MARTHA CASANAVE
Monterey, CA



"Untitled, 1987", silver print, © Martha Casanave



"Untitled, 1990", platinum/palladium print © Robert Steinberg

Although Martha Casanave has emerged as an important photographer specializing in the portrayal of portrait and the human figure, her formal education was in the field of languages. After receiving a BA in Russian at the Monterey Institute of International Studies, Monterey, CA., she worked as a translator, only pursuing an interest in photography part-time.

At the age of 30, she devoted herself to photography full-time, taking on portrait commissions and teaching. From 1984 to the present, she has led yearly tours for photographers to the Soviet Union, combining her interest in the Russian language and her art. Her most recent publication, which includes bodies of work from USSR in addition to her portrait and nude studies, is entitled *Past Lives*. Photographs by Martha Casanave, released by David Godine Inc.

Casanave's work has been widely exhibited in the U.S., Canada, Japan, Israel and Europe and is included in collections such as the Boston Museum of Fine Arts, the Museum of Modern Art, New York and the Bibliothèque Nationale, Paris. In 1979 she received the Imogen Cunningham Photography Award and has since received the Pinard Print Collection grants and the Karet Israel Prize. She is a frequent instructor for the Ansel Adams Gallery Yosemite Workshops as well as The Friends of Photography.

THEATRE

THEATRE
INSTITUTE
OCTOBER 17-20, 1991

DIRECTING THEATER AND FILM: A BASIC VIEW

The workshop will be an investigation of some strategies for preparing a script for production and the contrasts and similarities between directing for stage, screen and television. Each student should be prepared to participate in a director's "project" as an actor.



EDWIN SHERIN
Carmel, NY

Edwin Sherin, actor and director, prepared for the stage with Paul Mann's Actor's Workshop and with John Houseman at the American Shakespeare Festival Academy. He began his career as an actor with Houseman's troupe at the Phoenix in January, 1957, and subsequently appeared in 7 Shakespeare plays for Joseph Papp, in five Broadway productions and over 100 television dramas. He made his directorial debut with *Deirdre of the Sorrows* off-Broadway in 1959. In 1963, at the invitation of Zeldia Fichandler, he directed *The Wall* for Washington's Arena Stage, and remained as Arena's Associate Producing Director from 1964 to 1969. He made his Broadway debut as a director in 1968 with *The Great White Hope*, starring James Earl Jones and Jane Alexander, which won the Pulitzer Prize, the Drama Critics and Tony Awards. During 1969-70 he made his first feature film, *Valdez is Coming*, starring Burt Lancaster. Among his Broadway directing credits are *An Evening With Richard Nixon*, *6 RMS Riv Vu*, *Find Your Way Home*, *Do You Turn Somersault?*, *Of Mice And Men*, *Sweet Bird Of Youth*, *Rex and Goodbye Fidel*. Mr. Sherin has directed ten productions for the Kennedy Center, as well as works throughout theatres in the United States and the London West End. His many awards and citations include a New York Drama Critics Award and Outer Critics Circle Award, a Tony nomination, and a special award from the New England Theatre Conference. While artistic director of The Hartman Theatre in Stratford, CT, Sherin served as Director of the Theatre School, School of the Arts, Boston University, between 1986 and 1988, he directed four films for NBC and ABC television networks. Between 1986 and 1990, he directed ten television episodes for the following TV weekly, hour-long dramas: *WOL*, *LA Law*, *Tour of Duty*, *Moonlighting*, *MEN*, *Hill Street Blues*, and *Law and Order*. In 1991, he completed the film, *A Marriage: Georgia O'Keefe and Alfred Steiglitz*, starring Jane Alexander and Christopher Plummer for American Playhouse, PBS. Mr. Sherin is married to Jane Alexander and has four sons.



Theater student performing scene for her instructor.

FINDING THE CHARACTER

How do you create a character? Is there a difference in creating a fictional character as opposed to a biographical character? How important is it to be as true as possible to history? The course will explore the ways to build a character.



JANE ALEXANDER
Carmel, NY

Academy award nominee Jane Alexander grew up in Brookline, Massachusetts. Ms. Alexander's international career includes noteworthy theater productions, feature films, and television films. Most recently seen in the television film, *A Marriage: Georgia O'Keefe and Alfred Steiglitz*, she also appeared in *Glory* (1989), *Square Dance* (1985), *City Heat* (1984), *Testament* (1984) and *Brubaker* (1980) to name a few. Her Academy Award Nominations include: *The Great White Hope*, *All the President's Men*, *Kramer VS Kramer*, and *Testament*.

Ms. Alexander's Broadway appearances have been numerous: *Shadowlands*, *Night of the Iguana*, *Hamlet*, *Find Your Way Home*, *6 RMS Riv Vu* and *The Great White Hope* are only a few. She has also appeared off-Broadway, in theatres across the country, and in the Queen's Theatre, London. Ms. Alexander received an Emmy Award for her role in *Playing For Time*. She received three Tony nominations and a Tony Award. Additional awards include the Drama Desk Award, Theatre World Award, Television Critics Award and Israeli Cultural Award. Ms. Alexander currently is working on a six-part documentary series about zoologists working in the field. She is married to actor and director, Ed Sherin.

PLAY WRITING

The workshop is designed to explore personal creative resources. Techniques to examine old writing habits and to develop new approaches that revitalize the creative impulse will be examined. Physical work, stretching exercises and visualizing exercises will be included.



MARIA IRENE FORNES
New York, NY

Maria Irene Fornes is the author of more than two dozen works for the stage. Among her most celebrated pieces are: *Dr. Kheal*, *Promenade*, *The Successful Life of J. Fely and Her Friends*, *Eyes on the Horn*, *The Danube*, *Mud*, *The Conduct of Life*, *Abington Square*, and *And What of the Night?*

Ms. Fornes is the recipient of six Obie Awards, one of which was for Sustained Achievement in Theatre. She has received three National Endowment for the Arts awards, including a Distinguished Artists award, and two Rockefeller Foundation grants. She was also the recipient of a Guggenheim grant, an HBO award, an award from the American Academy and Institute of Arts and Letters and a New York State Governor's Arts Award.

Ms. Fornes conducts playwrighting workshops in theatres and universities throughout the US and abroad. From 1973 to 1979, she was Managing Director for the New York Theatre Strategy. Besides most of her own plays, she has directed plays by Calderon, Ibsen, Chekhov and several contemporary authors. Two volumes of her plays have been published by PAJ Publications and Abington Square was published in *American Theatre* magazine.

EXPERIENCING SHAKESPEARE

This workshop will focus on experiencing Shakespeare in a variety of ways, all of them active. The class will begin with a bit of context-setting with regard to Shakespeare and the Renaissance, and then center the workshop on two plays: *A Midsummer Night's Dream* and *Hamlet*. The body of criticism will be avoided altogether. The group will explore plays and playwrighting through direct interaction with those words that have kept people coming back to Shakespeare for centuries. The course will feature voice-work, character-work, close reading, scene-work, examination of text, and a look at video versions of the plays. The participants should read the two plays before the workshop and prepare large reserves of energy and enthusiasm. Acting ability is not a requirement for this workshop. Participants at any stage in their own Shakespeare education will have a successful experience.



PEGGY O'BRIEN and MICHAEL TOLAYDO Washington, D.C.

Peggy O'Brien is known nationally as a vibrant and exciting teacher of Shakespeare. As Head of Education at the Folger Shakespeare Library in Washington, D.C., she creates and teaches in a wide range of Shakespeare education programs for students and teachers of all ages and stages - both in the Washington metropolitan area and across the country. She is also director of the Teaching Shakespeare Institute that sponsors a series of intensive workshops for scholars, actors, and secondary school teachers. She is general editor of three new books on teaching Shakespeare, forthcoming from Washington Square Press. She speaks and writes for a national audience about Shakespeare and how to teach him, as well as on humanities education at large. Her work has received national recognition; most recently, she was awarded an honorary degree from Georgetown University.

Michael Tolaydo is proud to state that as an actor, he has worked in every state in the U.S. He is hoping to repeat that feat as a director. He was recently the Artistic Director of the Maryland Shakespeare Festival and the Program Director of Dramatic Arts at St. Mary's College of Maryland. In May of this year, he directed the American premiere of *The Romance of The Rose* for the Folger Consort and also played the Seneschal. As the artistic director of The Maryland Shakespeare Festival, he has directed *Romeo and Juliet*, *Twelfth Night*, and for the University of Richmond, *Hamlet*. He has directed *Pygmalion*, *Twigs*, *Private Lives*, *The Beggar's Opera*, *A Comedy of Errors*, and *Romeo and Juliet* for the Coconut Grove Playhouse, The Glen Coe Theatre, and The Shakespeare Theatre at the Folger. He recently directed *As Is* at St. Mary's College of Maryland. He has acted on Broadway in *The Robber Bridegroom*, *Edward II*, *The Three Sisters*, *The Time of Your Life*, *Dirty Lines*, *Newfound Land*, *Kingdom* and *A Moon for the Misbegotten*. He toured Africa and the U.S. with a one-man show directed by Alec McCowen called *St. Mark's Gospel*.



John Lee Beatty discusses aspects of stage design with his students.

ACTING ON INSTINCT

The participants will explore the uses of intuitively shared human emotions and behaviors by actors to create truthful and resonant performance on stage. Using improvisational scenarios and scripted scenes, the class will examine how to apply observation and self-exploration to the task of acting a role truly and simply in each moment.



WILLIAM PARTLAN Minneapolis, MN

William Partlan, Artistic Director of the Cricket Theatre in Minneapolis, most recently directed *Wizards of Oz* at the Philadelphia Festival Theatre for New Plays. He directed the premiere of *All God's Dangers* starring Cleavon Little at the Cricket, Alabama Shakespeare Festival and Off-Broadway, as well as for PBS American Playhouse. He has directed at Actors Theatre of Louisville, Alliance Theatre, The Empty Space, Jewish Repertory, Primary Stages, Trinity Repertory, Virginia Stage and Yale Repertory. In the last twelve seasons, he has directed twenty plays at the O'Neill Center's National Playwrights Conference, including August Wilson's *Ma Rainey's Black Bottom* and *Fences*. Musicals include the pre-Broadway *Leader of the Pack* at New York's Bottom Line and the premiere of the opera of Eudora Welty's *The Ponder Heart*. His awards include a National Endowment for the Arts Directing Fellowship and grants from the Bush and Arther Foundations.

WRITING

WRITING
INSTITUTE
OCTOBER 24-27



Writing students take time to study outdoors.

BEGINNING WRITING: POETRY AND FICTION

This workshop is designed for beginning writers in either fiction or poetry. The course will focus on the transformation of autobiographical material into art, with emphasis on the use of language and imagery, lyric and narrative modes, and attention to the development of individual voice. Participants should submit three poems which they feel have strong potential, but are not necessarily finished.



ANITA SKEEN
Okemos, MI

Originally from Charleston, West Virginia, Anita Skeen received her BS in Education from Concord College in 1968. Her graduate degrees, including an MA in American Literature and an MFA in Creative Writing, were received from Bowling Green University. Skeen has taught at several universities across the country, and received the 1988 Regents Award for Excellence in Teaching while at Wichita State University. She is currently a Visiting Professor in Creative Writing, Canadian Literature and Women's Studies at Michigan State University. In addition, Skeen is the Director of the Creative Arts Workshop, Ghost Ranch National Adult Learning Center.

Skeen's publications include: *Each Hand A Map*, a volume of poetry; *The Book of Lullaby*, a collection of twenty-two poems written in collaboration with the late Kay Closson; and individual poems published in a wide variety of journals and anthologies such as *Ploughshares*, *Nimrod*, *Prairie Schooner*, *The English Journal*, *Kansas Women Writers' and Question and Form in Literature*.

WRITING AND READING POETRY

"I regard poetry as a way of exploring feeling and thinking with the instrument of language and the devices and strategies of poetic composition: figures of speech, rhythms of language, tones of voice, poetic structure, and so on." Participants will talk about psyche and spirit, metaphor and reality. The class participants will read and discuss published poems and students' poems. Each student will plan an artistic project — writing and reading — for the months following the workshop.



REGINALD GIBBONS
Evanston, IL

Reginald Gibbons was born in Houston, Texas and lived there until he entered college. He received a BA degree in Spanish from Princeton University, an MA in English and Creative Writing and a PhD in Comparative Literature from Stanford University. Since 1981, he has been the editor of *TriQuarterly*, published at Northwestern University, where he also teaches. Author of four collections of poems and translator of the Spanish poets Luis Cernuda and Jorge Guillen, he has also written a number of books, and has published poetry, fiction, articles and critical essays in numerous journals, magazines and newspapers. He has given poetry readings, lectures and workshops at many colleges and universities, and also teaches in the low-residency MFA Program for Writers at Warren Wilson College. He has received poetry fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Illinois Arts Council. He has recently completed a novel and a collection of short stories.

NON-FICTION: THE PERSONAL ESSAY

The focus of the class will be: rediscovering material for essays; developing a style; and defining an audience. Through reading, writing exercises, and analysis of writing, participants will be helped to complete one or more short personal essays during the course or to develop ideas and strategies for future work. The class will also talk about how personal essays can find their best audience. The course will be designed both for beginners in the personal essay form and for writers who want to refine their craft. A pre-workshop writing assignment will be given upon enrollment in the workshop or upon request.



EVE SHELRTUTT
Athens, OH

Eve Shelrutt has written consistently in three genres: non-fiction, poetry, and fiction. She has recently completed a collection of essays and currently is working on a critical study of Josephine Jacobsen's poetry, fiction, and criticism. Her first story collection, *The Love Child*, was published in 1979, followed by *The Formal Voice* and *The Musician*. She has recently completed a fourth story collection. Her first book of poetry, *Air and Salt*, was published in 1983, followed in 1988 by *Recital in a Private Home*. In 1993, CMU Press will publish her poetry collection, *First A Long Resistor*. She has also published several books on writing: *The Magic Penicil: Teaching Children Creative Writing* and *The Writing Room: Keys to the Craft of Fiction and Poetry*. She has served as editor of several anthologies: *Writing: The Translation of Experience* (Macmillan) and *The Confidence Woman: Essays By 26 Women Writers* (Longstreet). Her fiction has been anthologized in, among others, *The O. Henry Prize Stories* and *The Postcard Prize*. She works in public schools as a consultant on teaching writing and is a Professor of English in the creative writing program at Ohio University.



Writing student listens to faculty lecture.



Participants listen to evening symposium.

WRITING FOR CHILDREN

The workshop will involve a variety of activities to stimulate the participants, and to help them discover where their materials lie and how to make them vital to readers of any age — including children.



JACQUELINE JACKSON
Hinesburg, VT

Jacqueline Jackson's first novel ran four months in a weekly newspaper. She was ten. She has since published nine books, including Newbery finalist, *The Taste of Spruce Gum*, and *Tare Not Pain*, Beloved Swail, often used as a writing non-text in colleges. *The Endless Pavement* has been produced as a ballet, a musical, and toured Arizona schools as a play. Jackson's weekly writing program for school children, over Wisconsin Public Radio and Illinois' WSSU, totals 950 tapes. She has published stories, articles, scholarly papers (such as "What Makes a Bad Book Good: Elsie Dismore") and presented workshops nationwide. Her work-in-progress, *The Round Barn*, was read over Wisconsin Public Radio's *Chapter a Day*. Professor Jackson teaches writing and literature at Sangamon State University, Springfield, Illinois, where students voted her "Most Creative Teacher." She has led children's literature classes to England; participants climbed *Water-ship Down* with Richard Adams. Her self-publishing includes family letters, children's writing, an anti-nuclear book, *Granny Lives at Greenham*, and the bi-monthly *Empty Nest Newsletter*.

WRITING SHORT FICTION

This course will cover the elements of writing fiction from "the writer's attitude" through the various components of craft. The class will discuss character, dialogue, point of view, plot, imagery, and style, and take a guided tour through the writing of one story — as well as look at the fiction writing of members of the group. The session is for writers of all levels.



RON CARLSON
Tempe, Arizona

Ron Carlson is the author of a collection of stories, *The News of the World* (W.W. Norton, 1987/Making Penguin, 1988) and two novels, *Betwined* by F. Scott Fitzgerald and *Truants*. His work has appeared in *Playboy*, *The New Yorker*, *Harper's*, *McCall's*, *Sports Illustrated*, *Gentleman's Quarterly*, *The North American Review*, *TriQuarterly*, *The New York Times*, and other magazines and newspapers. His stories have been included in several anthologies: *Sudden Fiction*, *Southern Fiction International*, *Editor's Choice 1986*, *Best of the West*, *New Stories from the South*, and *Best American Stories 1997* among others. His monologues have been produced by several companies, including *The Sundance Playwrights' Institute*, *The Philadelphia Festival Theatre*, *The Manhattan Punchline* and *The Salt Lake Acting Company*. Mr. Carlson was awarded a National Endowment for the Arts fellowship in fiction in 1985. His next book, a collection of stories titled *Plan B*, will be published by W.W. Norton in 1992. He lives with Elaine Carlson and their two sons in Tempe, Arizona, where he is the Director of the Creative Writing Program at Arizona State University.



In "Writing Children's Books", students share passages from one of their favorite children's books.



Past faculty member, Karen Bahrdt, discusses printing techniques in new darkroom facility.

PAST FACULTY

Photography

WILLIAM ALBERT ALLARD/Batesville, VA/1966
 MORLEY BAER/Carmel, CA/1967
 RUTH BERNHARD/San Francisco, CA/1988
 KEVIN BURRIS/Kenilworth, NJ/1990
 MARGA BURNS/Seattle, WA/1987
 PAUL CAPONIGRO/Santa Fe, NM/1965, 1966
 WILLIAM CLIFT/Santa Fe, NM/1989
 MARIE COSINDAS/Boston, MA/1966
 DICK DURRANCE/Rockport, ME/1984
 DAVID FITZGERALD/Oklahoma City, OK/1983
 PHILIP HYDE/Taylorville, CA/1984
 MICHAEL KENNA/San Francisco, CA/1990
 ROBERT GLENN KETCHUM/Los Angeles, CA/1988
 JOHN LOENGARD/New York City, NY/1989
 JOHN LUBBERS/Grand Rapids, MI/1988
 SALLY MAHN/Levittown, VA/1989
 TOM MILLEA/Carmel, CA/1987
 TED ORLAND/Santa Cruz, CA/1985
 BERNARD PLOSSU/France/1983
 NEIL SELKIRK/New York City, NY/1986
 GEORGE TIGHE/Iselin, NJ/1990
 JERRY UELSMANN/Gainesville, FL/1989
 HUNTINGTON WITHERILL/Montreal, CA/1990
 DON WORTH/MI Valley, CA/1985

Writing

LINSEY ABRAMS/Fiction Writer/New York City, NY/1987
 MARVIN BELL/Poet/Iowa City, IA/1985, 1986
 OLGA BROUMAS/Poet/Provincetown, MA/1990
 LUCILLE CLIFTON/Poet & Children's Writer/Santa Cruz, CA/1987, 1990
 ROBERT CREELLY/Poet/Buffalo, NY/1989
 TESS GALLAGHER/Poet/Syracuse, NY/1984
 GEORGE GARRETT/Fiction Writer/Charlottesville, VA/1990
 DONALD HALL/Poet/Danbury, NY/1988
 STEVE HARRIGAN/Journalist/Austin, TX/1987
 SHELBY HEARON/Fiction Writer/White Plains, NY/1988
 AMY HEMPEL/Short Story Writer/New York City, NY/1989
 DAVID HIXON/Essayist & Critic/Ft. Worth, TX/1985
 EDWARD HIRSCH/Poet/Houston, TX/1987
 LINDA HOGAN/Poet/Iedale, CT/1989
 CHARLES JOHNSON/Fiction Writer/Seattle, WA/1986
 WILLIAM KITTREDGE/Fiction Writer/Missoula, MT/1988
 JOHN LANE/Poet & Essayist/Bryson City, NC/1986
 ED LUEDERS/Non-Fiction Writer/Salt Lake City, UT/1990
 PHILIP LOPATE/Essayist/New York City, NY/1989
 LARRY MCMURTREY/Fiction Writer/Washington, D.C./1984
 KAY MORGAN/Journalist/Writer/Bremerton, WA/1986
 JOHN MURRAY/Environmental Writer/Fairbanks, AK/1989
 TOBY OLSON/Poet and Fiction Writer/Philadelphia, PA/1990
 FINEAS RAGAN/Poet & Screenwriter/Beverly Hills, CA/1985
 MARK SANGE/Journalist/New York City, NY/1985
 TERRY TEMPEST WILLIAMS/Essayist/Salt Lake City, UT/1988

ADVISORY PANELS

Dance

Miguel Teskhov, Chairman, Norman
 Moseylene Larkin, Tulsa
 Mary Margaret Holt, Norman
 Charlotte Lyke, Bartlesville
 Bryan Pitts, Oklahoma City
 Kathy Walker, Oklahoma City
 Ko Yokibiro, Norman

Folk Arts

John Seward, Chairman, Oklahoma City
 Dayna Lee, Oklahoma City
 Guy Logsdin, Tulsa
 Jasmine Moran, Seminole
 Willie Smyth, Olympia, WA

Music

Allan Ross, Chairman, Norman
 Jack Bowman, Lawton
 John Clinton, Norman
 Joel Levine, OKC
 David Gauger, Tulsa
 Bernard Rubenstein, Tulsa
 Jerry Neil Smith, Norman
 William Wakefield, Oklahoma City
 Ron Wheeler, Tulsa

Theater

Greg Kunesch, Chairman, Norman
 Jerry Davis, Stillwater
 Ted Herstand, Norman
 Claude Kazer, Weatherford
 Jo Jo Nichols, Broken Bow
 Mary Patterson, Oklahoma City
 Lisa Wilson, Tulsa

Visual Arts

Jack Bryan, Chairman, Lawton
 George Bogart, Norman
 Jon Burns, Edmond
 D.J. Lalon, Norman
 Tom Manhart, Tulsa
 Tom Topetzer, Norman
 Joan Carpenter Troccoli, Tulsa
 Chris Youngs, Oklahoma City

Writing

Francine Ringold, Chairman, Tulsa
 William Epperson, Tulsa
 Bill Gannell, Oklahoma City
 Nancy Goodwin, Clinton
 Joan Isom, Tahlequah
 Marly Johnson, Tulsa
 Leonard Left, Stillwater
 Robert Spoo, Tulsa
 Cliff Warren, Edmond

Visual Arts

TIMOTHY BARRETT/Papermaker/Kalanazoo, MI/1984
 TOM BERG/Painter & Printmaker/Nambe, NM/1989
 CAROLYN BRADY/Painter/Baltimore, MD/1989
 CHRISTOPHER BROWN/Painter/Berkeley, CA/1990
 HOWARD BUCHWALD/Painter/New York City, NY/1989
 JAMES BUTLER/Painter/Bloomington, IL/1986
 KATHRYN CLARK/Papermaker/Brookstown, NY/1985
 ALAN COBER/Illustrator/Ossining, NY/1985
 DON EDDY/Painter/New York City, NY/1987
 MELVIN EDWARDS/Sculptor/New York City/1990
 PETER FRANK/Critic/Los Angeles, CA/1990
 NATHAN GOLDSTEIN/Painter & Author/Boston, MA/1987, 1988
 JUAN GONZALEZ/Painter/New York, NY/1983, 1984
 ROBERT GORDY/Painter & Printmaker/New Orleans, LA/1985
 GERRIT HENRY/Critic/New York City, NY/1989
 RICHARD HUNT/Sculptor/Chicago, IL/1984
 DAN KACZ/Printmaker/Norman, OK/1983
 SUZANNE KLOTZ/Sculptor/Sedona, AZ/1989
 NORMAN KALBERT/Sculptor/Nahant, MA/1988
 DON NICE/Painter/Garrison, NY/1983
 PETER PLAGENS/Painter & Critic/New York City, NY/1988
 PAUL SOLDNER/Ceramicist/Clemont, CA/1987
 TOM VAN SANT/Artist & Designer/Los Angeles, CA/1986
 JEANETTE PASIN SLDAN/Printer/River Forest, IL/1990
 JAMES WYNN/Painter/Sycamore, IL/1986
 JEROME WITKIN/Painter/Syracuse, NY/1990



Drawing students during field session.

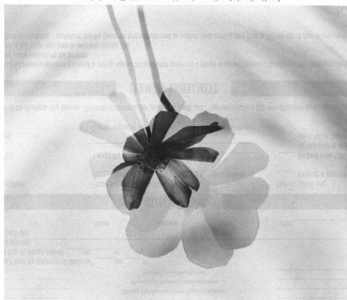
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Adult Institutes in the Arts
Oklahoma Arts Institute
PO Box 18154
Oklahoma City, OK 73154
(405) 842-0890
(405) 848-4538 fax

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